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—  
DOWNTOWN  
LOS ANGELES

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F L A U N T

**ROOTS OF DESIGN**

By Christopher Andrew Armstrong, September 5, 2019



Roots of Design, the latest exhibition taking place at DTLA's Please Do Not Enter, exists at the intersection where art meets design. Curated from a collection of international studios, the show features pieces from AP collection which presents their massive plush tapestry seating, Guillaume Bardet's minimal and geometric works, Studio Job's cheeky and chic lights and sculptures, Marcantonio Malerba fetish forward white ceramic shaped body parts with heavy rococo influences and magnificent Seletti animal lamps. Roots of Design poses the question as to whether functional art and collectible design can coexist.

Please Do Not Enter is a specially curated store located on 7th and Olive Street right in the heart of Downtown Los Angeles. With pieces selected by Emmanuel Renoird and Nicolas Libert, the store boasts a collection which features contemporary art, high design, even higher fashion, and of course, luxury accessories.

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**Meet the Team Behind L.A.'s Most Stunning Concept Store**  
May 6, 2019



Please Do Not Enter, an expanding mini-chain of exquisitely curated concept stores in Downtown Los Angeles, fills its spaces with items that defy the store's very title. *Sit here, look there, smell this, hold that, try this on:* every product is an invitation to admire, engage, and—if you're wise—purchase.

Owners Nicolas Libert and Emmanuel Renoird opened the first Please Do Not Enter location as a one-of-a-kind shop catering to the "modern human." On their racks, you'll find Edda Gimnes's bold prints, Ron Dorff's trim sportswear, Otoguo's harlequin knits, to name just a few. Placed about each industrial space, furniture from the likes of Kenneth Cobonpue, sculptural monochrome containers from UMÉ Studio, vases from Tsé & Tsé. Whether you're looking to fill your closet or decorate your home, the options here are exquisite.

But Please Do Not Enter offers much more than physical products. The brand is routinely involved in the L.A. cultural scene. Their latest venture is Pulo Project, a series of installations and experiences focusing on Filipino art and culture. The exhibition is curated by Michelle Aquino and hosted at Please Do Not Enter's locations from May 7 through August 4. Do go if you're in town.

Below, just before the launch of Pulo Project, Nicolas Libert and Emmanuel Renoird let us into one of their locations to talk prized possessions, traveling with technology, and balancing lasting beauty with enduring function.

<https://blog.sixtyhotels.com/nicolas-libert-emmanuel-renoird-please-do-not-enter/>

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## F L A U N T

### **Please Do Not Enter x Pulo Project**

By BJ Panda Bear, May 8, 2019

Art and retail one stop concept shop Please Do Not Enter just presented their latest collaborative in-



stallation. Working with Filipino-American Curator Michelle Aquino, owners Nicolas Libert and Emmanuel Renoird produced the PULO Project to build awareness of the Filipino Art, design and fashion community. The project brings forth these works placing the southeast Asian island on the LA and global trajectory showcasing the artisan crafted products and conceptually driven art pieces.

Split into 3 parts, the first premiered yesterday in the flagship store as well as The Lab space at the Nomad. Each store was designed to showcase 2 varying moods from vibrant, neon, and synthetic to rustic, structured, and organic. At the opening, a performance titled "Aliens of Manila" presented the sculptural nature of Leeroy New's colorful costumes as they moved through an abstract performance choreographed by Heidi Duckler Dance at the rooftop of the Nomad hotel.

Below are a featured selection of the artists that are part of this first drop.

<https://www.flaunt.com/content/please-do-not-enter-pulo-project?rq=PULO%20PROJECT>

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*THE*  
**Hollywood**  
REPORTER

**Hollywood-Loved Filipino Fashion and Furnishings Feature in L.A. Exhibit**

By Danielle Directo-Meston, MAY 2019



Fresh off the star-studded West Coast debuts of Frieze and Felix, Los Angeles continues to play host to global talents, this time from the Philippines. Brad Pitt, Lady Gaga, and former President Barack Obama are among the supporters of designers being showcased in Pulo Project, a four-month series highlighting contemporary art and design from the South Asian country, which has notably influenced L.A.'s culinary scene in recent years and even inspired a new beauty concept bar. L.A. is also home to the largest Filipino population in the U.S.

Curated by L.A.-based Filipina-American designer Michelle Aquino, the exhibit is open now through August 4 in Downtown at Please Do Not Enter and inside the NoMad Hotel's gift shop and exhibition space, The Lab. It marks the debut for many of the designers, including Manila-based sculptural artist Leeroy New (who has designed futuristic wearable art for Lady Gaga), luxury accessories label Neil Felipp (whose Suzy Wong dragon minaudière was recently seen in *Crazy Rich Asians*), hand-woven accessories brand Zacarias 1925, jewelry designer Susanne Verallo (known for her intricate inlaid shell adornments), and marine biologist-turned-accessories designer Ken Samudio, whose background shines in sea anemone-esque beaded necklaces (\$188 to \$1,625).

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# ELLE

L.A. INFLUENTIAL  
APRIL 2019

GUCCI

Compte Instagram de l'artiste Amalia Ulman.

Daria Harter  
L'été en temps  
de mode

Installation  
« Projection »,  
de Vincent  
Lamouroux,  
à Los Angeles  
en 2015.

HOLLYWOOD

RESCUE

# L.A. INFLUENTIAL

AVEC SA LUMIÈRE VIBRANTE ET SES COULEURS FOLLES, LOS ANGELES AIMANTE LES CRÉATEURS DEPUIS DES DÉCENNIES. ET L'ALLIAGE DE L'ART ET DE LA MODE Y FAIT DESORMAIS DES ÉTINCELLES. DECRYPTAGE. PAR JACKY GOLDBERG

ELLE.FR

# PLEASE DO NOT ENTER - IN THE PRESS -

# ELLE

L.A. INFLUENTIAL  
APRIL 2019

ELLE MAG / REPORTAGE

« O O » cependant pas du goût de tous. Accusé par les puissants gardiens du temple de vendre l'âme de l'institution, Deitch fut rapidement poussé vers la porte. « C'est encore un vif sujet de débat dans le milieu, de savoir si l'art ne s'abîme pas, à frayer de trop près avec Hollywood, la célébrité, la mode... », s'interroge Yann Perreau.

**Isabelle Le Normand, curatrice indépendante à L.A. depuis 2013** (après s'être notamment occupée pendant cinq ans des Mains d'Œuvres à Paris), avance de son côté une autre raison pour expliquer cette synergie entre l'art et la mode : « Instagram ! Ça a créé une course aux contenus pour toutes les marques et, en même temps, une évolution du langage visuel, auxquels certains artistes se sont particulièrement bien adaptés. Or beaucoup se trouvent à Los Angeles – ville Instagrammable s'il en est, avec sa lumière et ses couleurs. » Quoi de mieux, en effet, qu'une vidéo, une photo ou une illustration d'artiste pour nourrir un « feed corporate » (l'enchaînement d'images posté par une marque) ? Et dans cette bataille de cooptitude que se livrent les grandes marques, ce sont parfois les concepts les plus bizarres qui finissent par l'emporter. Nicolas Libert et Emmanuel Renoird, deux Français dernière

concept store-galerie Please Do Not Enter, à Downtown, l'ont bien compris. Nommer une boutique « N'entrez pas s'il vous plaît » est déjà le signe d'une certaine audace. Mais, en 2015, ces marchands d'art et de fringues (et, chaque fois que possible, les deux combinés) ont une idée lumineuse : demander à l'artiste Vincent Lamoureux de repeindre intégralement un hôtel abandonné de Sunset Boulevard à la chaux blanche – palmiers attenants inclus. « Il s'agissait de détourner les règles du branding, nous raconte Nicolas Libert, d'affirmer que le blanc le plus pur, l'absence de signe, est justement le signe le plus fort. » L'installation, nommée « Projection », deviendra des mois durant une icône de la ville, Instagrammée des milliers de fois, donnera lieu à des centaines d'articles et, cerise sur le gâteau, sera reprise trois ans plus tard par Anthony Vaccarello, qui dévoilera sa collection femme été 2019 pour Yves Saint Laurent sous des palmiers peints en blanc, par Lamoureux lui-même, cette fois devant la tour Eiffel.

**Une autre artiste de Los Angeles, Amalia Uman**, a su merveilleusement détourner les codes d'Instagram au profit de la mode. Pendant quatre mois, en 2014, cette jeune Argentine se fit passer sur le réseau social pour la plus parfaite « cute girl » angeleña, allant de restaurants chics en cours de pole dance, alternant selfies flatteurs et récits dépressifs, s'attirant ainsi des dizaines de milliers de followers... Avant d'avouer qu'il s'agissait d'une performance. Particulièrement remarquée (on dit d'elle qu'elle fut la première à « faire entrer Instagram à la Tate Modern de Londres »), son œuvre lui valut l'année suivante une collaboration avec Gucci, qui lui demanda simplement d'apposer son logo sur ses photos,

quelles qu'elles soient. Intitulée « Privilège », cette performance est un brillant détournement des règles du sponsoring, le public l'ayant alors perçue comme une nouvelle parodie, alors que l'artiste était vraiment payée pour ces publications. Et, au-delà du chèque, il y eut la publicité : « Comme ces marques ont souvent plus de visibilité que n'importe quelle galerie, c'est pour l'artiste une occasion de voir son travail exposé à bien plus grande échelle, expliquait-elle au magazine "CultureTM". Mais, à mon sens, si une griffe veut travailler avec un artiste, elle ne doit pas attendre de lui qu'il fasse autre chose que son art. C'est à prendre ou à laisser. »

On en revient ainsi à la question de l'intégrité : jusqu'où un artiste est-il prêt à se vendre au commerce ? « C'est une question tout à fait légitime, tranche Emmanuel Barbault, ancien avocat pour LVMH, aujourd'hui galeriste à New York. Mais il ne faut pas se faire d'illusions : d'une part, l'art n'a jamais été totalement séparé des puissances de l'argent, il a toujours plus ou moins reposé sur la commande, le mécénat – les Médicis en sont le plus célèbre exemple. D'autre part, ces collaborations sont généralement organiques : les artistes qui s'y plient sont déjà solubles dans l'image de la marque. » Et de conclure : « C'est bien pour ça qu'on vient les chercher. » ■

## UN PARFUM DE CALIFORNIE

LE MAÎTRE PARFUMEUR JACQUES CAVALIER-BELLETRUD EST LE NEZ DE LA MAISON LOUIS VUITTON, QUI LANCE LE 11 AVRIL, TROIS « PARFUMS DE COGNAC » : SUN SONG, CACTUS GARDEN ET AFTERNOON SWIM. IL NOUS RACONTE CE TROPISME POUR LA CÔTE OUEST AMÉRICAINE.

PAR ELISABETH MARTORELL



Façonnier Louis Vuitton par Alex Israel.

**ELLE. Quelle est l'odeur de L.A. ?**

**JACQUES CAVALIER-BELLETRUD.** Celle de la fleur d'orange et du pin. Un mélange presque poudré, proche du parfum de la glycine. Celle de la Californie, c'est l'odeur salée de l'océan mêlée à celle, végétale, de l'herbe coupée. C'est l'idée des vacances, finalement assez proche du parfum de la Méditerranée.

**ELLE. Odeurs réelles ou fantasmées ?**

**J.C.-B.** Fantasmées ! Le parfum est une fabrique à rêves. Faire une figue ultra réaliste, on s'en fiche, ce qui compte, c'est l'émotion créée. Mon unique objectif est de déclencher du plaisir.

**ELLE. Pourquoi la Californie vous a-t-elle tant inspiré ?**

**J.C.-B.** Parce que cet État américain représente un certain paradis (à part la circulation !). La lumière, le soleil, la mer, les différentes nationalités qui se côtoient incarnent une humanité d'une grande tolérance. La liberté fondamentale, le bien-être constituent un éden... On y ressent une sorte de miracle très libérateur. J'avais envie de montrer tout cela en parfums. Comme une detox... mais olfactive.

**ELLE. Comment s'est passée cette collaboration artistique avec Alex Israel ?**

**J.C.-B.** Nous n'avons pas eu de difficultés à nous comprendre, car nous travaillons un peu de la même façon : nous avons chacun une certaine démarche artisanale. Je pense que, pour lui comme pour moi, il est aussi très excitant de travailler pour cette marque de luxe, à la fois la plus puissante, la plus symbolique et la plus démocratique qui soit.

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## whitewall

### Whitewaller Los Angeles 2019: Where to shop

By Eliza Jordan, February 14, 2019



In 2014 two French art collectors, Nicolas Libert and Emmanuel Renoird, founded this one-of-a-kind curated store and gallery. The shop features an eclectic array of timeless contemporary pieces, including art, high fashion, accessories, fragrance, and design items.

<https://www.whitewall.art/lifestyle/whitewaller-los-angeles-2019-where-to-shop>

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**SAINT LAURENT**

**Runway SS19 Art Installation by Anthony Vaccarello & Vincent Lamouroux**

**Courtesy of Please Do Not Enter**

SEPTEMBER 2018



SAINT LAURENT  
SUMMER 19 BY ANTHONY VACCARELLO  
SEPTEMBER 25

SOUNDTRACK BY SEBASTIAN  
ART BY ANTHONY VACCARELLO & VINCENT LAMOUREUX - COURTESY OF PLEASE DO NOT ENTER



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## XAVIER NOEL AT PLEASE DO NOT ENTER

By French Culture, September 2019



The Golden Superheroes", French Artist Xavier Noël's first solo-show in North America will be hosted by Please Do Not Enter from September 9th to October 7th, 2017.

Xavier Noel's work revolves around three axes of inspiration: The notion of contemporary archaic, Pop Culture and the ornamentation of the 18th

century. This hybridization takes the form of masks and fetishes, mixtures of poor and precious materials, inspired both by Ngere masks (Côte and Ivory Coast), Yaka (Democratic Republic of Congo), masks from the No (Japan), Hopi figures (North America), Japanese Manga, Advertising and American cartoons from the 1920s and 1930s among others.

Xavier Noël's show at PLEASE DO NOT ENTER, "The Golden Superheroes", will be his first exhibition in America, the native land of Superheroes. Bringing to life his pop and comics inspirations, Noël brings a thrilling tribute to American Culture adding his irreverent yet positive aesthetic. Noël's Superheroes are 24k gold fetishes who draw their superpowers from a fantastic world of jubilation. The show is in partnership with the Iconic Millennium Biltmore hotel that will host Xavier Noel and display 4 of the exhibition masks in their Rendezvous Court from September 1st until October 1st. On September 7th there will be a special afternoon tea soiree with Artist, Xavier Noël with a discussion and special cake collaboration by Chef Daniel.

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## 3 CHIC DYNAMIC DUOS TAKE US ON THE ULTIMATE LA SHOPPING SPREE

By Kathryn Romeyn, August 27 2018



French transplants and PLEASE DO NOT ENTER co-founders Emmanuel Renoird and Nicolas Libert met 25 years ago in a club and have been inseparable ever since. Their exquisite taste in clothing, art and design has won them praise around the globe. They don't need to speak when curating an exhibition—their common eye is that strong. Libert is currently working on the next performance of French visual artist Charlie le Mindu at a forthcoming Las Vegas luxury hotel, while Renoird is putting together the first LA exhibit of furniture designer Hubert le Gall. The life partners share every passionate decision, calling their serial shopping a “duet experience.”

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JUNE 2018



STYLING: TERRA WOOD; COURTESY OF EATALY; KEMALIN; PHOTOGRAPHY: ANDREW FERRIS; PHOTO COURTESY OF EATALY; PHOTO COURTESY OF THE HEARTH & HOUND

Clockwise from top: Eataly LA's GM, Marino Monferato, and CEO, Nicola Farinetti, party at their new **Terra** rooftop resto ([eataly.com/la\\_en/stores/los-angeles](http://eataly.com/la_en/stores/los-angeles)), which is putting Century City on the hipster map; the Sybil Crout's **Naked** ([thenomadhotel.com/los-angeles](http://thenomadhotel.com/los-angeles)) is the latest hot, hula meet-up spot for the city's Ab Fab set; Paris-born **Please Do Not Enter**'s pop-up **The Lab** ([pleasedonotenter.com](http://pleasedonotenter.com)) is a gallery-shopping experience like no other in L.A. Opposite page, clockwise from top left: Want to seal the deal with a new date? Cat to **WP24**'s **Summer Supper & a Show** ([wolfgangpuck.com/dining/wp24-by-wolfgang-puck](http://wolfgangpuck.com/dining/wp24-by-wolfgang-puck)) at the **Ritz-Carlton Los Angeles** for an intimate rooftop film screening, food by **Wolfgang Puck** and plenty of Champagne floats; **the Hollywood Bowl** ([hollywoodbowl.com](http://hollywoodbowl.com)) got insta-chic when the L.A. **Philly** head Lucquer, James Beard Award-winning chef **Supreme Golde** and sommelier **Caroline Styne** to dish up the "picnic" under the stars; **The Hearth & Hound** ([thehearthandhound.com](http://thehearthandhound.com)) is H'wood's buzziest new resto amid a spate of recent openings in Tinseltown.

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*THE*  
**Hollywood**  
REPORTER

**DTLA's NoMad Hotel Gift Shop features a \$16,000 "Gaga" Hat made of hair**  
By Kathryn Romeyn, May 2018



The LAB boutique is curated by French art collectors and Please Do Not Enter co-founders Emmanuel Renoird and Nicolas Libert.

For anyone keeping tabs, there's now one more compelling reason to journey to downtown L.A.: /THE LAB/, a curated gift shop and exhibition space at the buzzing NoMad hotel.

The stark white showcase for artist-conceived curios is the work of French art collectors Emmanuel Renoird and Nicolas Libert, who opened the luxury men's-focused boutique Please Do Not Enter several years ago downtown.

Renoird, previously an interior designer in France, designed the 800-square-foot shop within the former Bank of Italy building, with a museumlike layout, plenty of framed shelves and built-in jewelry boxes to showcase the unique items from mostly European and Asian designers and artists.

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The array of goods varies from playful, like *Tinder Nightmares, the Book* (\$14.95) to boundary-pushing, such as “Gaga,” a hat by Charlie Le Mindu using natural hair and mixed media, designed for the singer, and priced at \$16,000.

There are also pieces of jewelry, such as a \$455 sterling silver bracelet by Le Gramme Paris, and boutique fragrances, such as Maison Francis Kurkdjian’s *Oud* (\$300) eau de parfum, featuring the namesake ingredient from Laos, plus Moroccan cedar and Singaporean patchouli. The *NoMad Cook Book* (\$100) gives guests the opportunity to try their hand at acclaimed recipes from the hotel’s chef, Daniel Humm, and his partner Will Guidera.

Exclusive handbags by interior designer François Joseph Graf are inspired by artists and architects — think Joan Miro, Fernand Leger and Eileen Gray. (A one-of-a-kind bag called “Le Tigre Qui Pleure” retails for \$3,780.)

The same whimsical, contemporary aesthetic informs the shop’s art exhibitions, which are open to the public for free, changing over approximately every six weeks.

The first, titled “Short Memories,” highlighted a new hand-blown glass collection by Italy’s *Fabrica* (each piece in an edition of 30) and the *Urchin* lamps of *Molo Studio*. Then came “Noir,” a collection of hair sculptures by Charlie Le Mindu, and May 16 saw the opening of “*Retour du Japon*,” featuring a dozen Japanese designers using ancestral craftsmanship to express their contemporary aesthetic. Most of the pieces, which range from bamboo accessories and small furniture to glass jewelry and fine stationery, have never been exhibited in America.

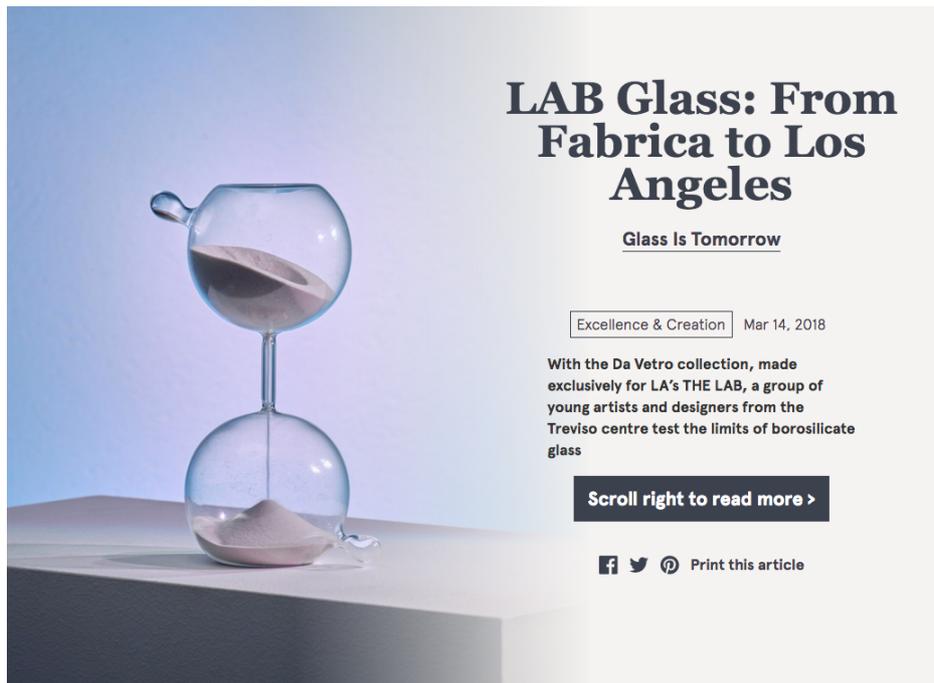
While the opportunity to bring intriguing art and design to a new audience was undoubtedly appealing, Libert says that the *NoMad* itself is a game-changer, especially when it comes to bringing an international affluent crowd downtown. “The entertainment industry would not miss that. We’ve had significantly more celebrities coming in,” he says. “Downtown seems to finally get its long-awaited status as a true destination.”

<https://www.hollywoodreporter.com/news/dtlas-nomad-hotel-gift-shop-features-a-16000-gaga-hat-made-hair-1109898>

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**LAB GLASS: From Fabrica to Los Angeles**  
By Rab Messina, March 14, 2018



Call it a trial by fire: the inauguration of THE LAB, a new concept store from the team behind Los Angeles' PLEASE DO NOT ENTER, features intricate Veneto-based glassmaking. But not the Murano style: instead, Emmanuel Renoird and Nicolas Libert partnered with Treviso powerhouse Fabrica and master glassblower Massimo Lunardon to produce Da Vetro, a limited-edition collection of whimsically shaped vases.

A group of eight young Fabrica designers hailing from three continents came up with the concepts, which were brought to life by Lunardon in Vicenza. [For more info on the inspiration behind each item and its designer, head to our captions by scrolling right.] The material of choice? The humble yet reliable borosilicate glass —think of Pyrex. “Borosilicate glass was the perfect material given its flexibility, its transparency and its affordable production cost,” explained Nicolas Libert. “We want these pieces to be recognised as glass artworks, as versatile and functional glassware and as collectible design pieces —hence, why we’ve limited the production to 30 pieces for each design.” The structurally complex yet visually soothing objects are part of Short Memories, the opening exhibition of the gallery-cum-retail space, located on the ground floor of the NoMad Los Angeles. The show also features cloud-like lights from molo, a Vancouver-based studio led by Stephanie Forsythe and Todd MacAllen.

Short Memories is on display from March 15 to April 8 at THE LAB

<https://tlmagazine.com/da-vetro-fabrica-the-lab/>

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**Sight  
Unseen**

**Fabrica Pop Ups at a New Design Destination in Downtown Los Angeles**

By Jill Singer, March 29, 18



Contemporary design's foothold in downtown Los Angeles has always felt a bit tenuous — Austere came and went, and now, when you ask people for design-store recommendations in the area, they often refer you to ascetic, white-walled spaces that all seem to carry the same Japanese tea kettles, Phaidon books, and Portuguese toothpastes. But we're getting hopeful, what with the slow rollout of stores at The Row and a new shop in the NoMad Los Angeles, run by the creative founders behind Please Do Not Enter: Called The Lab, the shop will feature a monthly series of design exhibitions, and its first one has a major pedigree: Da Vetro is a new, limited-edition glass collection created by eight young designers from everyone's favorite international think tank, Fabrica. In the collection, borosilicate vases, carafes and containers — made by hand in Italy by glass blower Massimo Lunardon — each feature unlikely shapes inspired by everything from human gestures to world events. On view until April 8.

<https://www.sightunseen.com/2018/03/da-vetro-fabrica-glass-collection-nomad-los-angeles/>

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**Da Vetro: A collection of glass vessels inspired by Gestures and Postures**

By Vy Tran, March 23, 2018



Designed by a group of young international designers from Fabrice Research Center in Italy for PLEASE DO NOT ENTER, Da Vetro is a limited edition glass collection of vases, carafes and containers that are inspired by human gestures, postures and scale.

There are eight designs in the collection, all of which are hand-blown in Italy by glass blower Massimo Lunardon. Only a limited edition of 30 pieces are made for each design.

<https://design-milk.com/collection-glass-vessels-inspired-gestures-postures/>

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### PLEASE DO NOT ENTER DOWNTOWN LOS ANGELES

By BJ Panda Bear, February 2018



Downtown Los Angeles today is nearly unrecognizable from even five years ago. What was once known as the place to purchase wholesale clothing and attend a musical has become an the premiere location for nightlife, restaurants, and shopping in collision with experimental music and art communities. Around four years ago, before the Downtown renaissance, French duo Nicolas Libert and Emmanuel Renoird set up shop with a distinctive concept in the financial area and they called it Please Do Not Enter. With a vanguard sensibility, they delivered a multidisciplinary ethos, equally devoting their time to create a home for art, fashion and design.

After collected art for 20 years, the pair's move to LA brought along a need to incorporate both their passions in fashion and design while also bringing along their knowledge and network of artists. Libert has a background in real estate in France (he still owns several companies) and Renoird used to lead an interior design studio in Paris. As Libert sees it, "From this, we had the idea of showing all these artists and having a mix of retail and gallery space. It was important we didn't want to choose between being these galleries that look like white cubes or retail that is only fashion. We love the idea that we could mix everything just like people do in their own homes." It's what they like to refer to as "everyday aesthetic".

And just as the population of the LA enclave is endlessly multi-faceted, so are the duo's selections. Many items from designers like Walter Van Beirendonck are ultimate runway pieces, often pulled by stylists or worn by the fashion-forward set. Conversely, beloved lines like Lemaire offer up well constructed classic pieces made with high-quality fabrics. For Libert, "When we build a collection in fash-

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ion this is what we have in mind--to really be able to match our different moods." Carrying Walter Van Beirendonck avant-garde brings an aligning mindfulness, seeing as the designer also frequently merges with artists. Libert joyfully explains that "his show is something that is a full experience and Walter is one of the few who is ready to do collaborations with other artists. If you are carefully following his work, you, at the same time, discover new artists. It's really incredible."

The appreciation for collaboration is what Libert and Renoird want to inspire in their customers. "It's really a full commitment on all of these elements art, design and fashion. I think now in the world not even about LA or the US market," Libert recognizes. They're both also ardent champions of zeitgeist brands including Y Projects and younger labels such as N-p-Elliott and Ellen Pedersen. But this does not come without a wary eye as Libert mentions, "When we work with a new brand, it's interesting to see what the next collection will be."

Walking the streets of the city's epicenter, one may also notice more than a few empty storefronts. Galleries and clothing shops are constantly spinning in and out of business, but this new concept--of marrying two mediums into one--gives Please Do Not Enter just an extra touch of security. "When we are able to sell a piece of art, we are able to invest more on the fashion side. IT allows us to be riskier and there is a balance that we are building day after day. What we're trying to build here is a real program for the arts, a real program for the design and a real program for fashion," Libert emphasizes.

Libert and Renoird's main goal is to give artists a platform to go wild with creativity. For the current Arik Levy show at their new West Hollywood location called UN.plugged, they worked months ahead to produce grand sculptural pieces that fully inhabited a pop-up space on a ways down the road on Melrose Avenue. "His career is getting very important, right now he is working on large, large-scale installations with this huge sculpture in Moscow, which is the size of a seven story building--one of the biggest sculptures in the world. The piece has been two years in production and now they're waiting for the building to be complete." And they're already planning their next exhibit, a multimedia performance by Charlie Le Mindu scheduled for mid-April.

Even though they're only a mere miles apart, the differences between Downtown and West Hollywood are inarguably distinct--but that's the fun for Libert and Renoird. Where Downtown harbors burrito shacks next to avant garde shops and large beer breweries, West Hollywood glistens with power-washed sidewalks and designer clothing store after designer clothing store. Libert says, "We realized when we did the first pop up on Melrose Avenue that a lot of people knew of our other store, but did not visit us. They were clearly admitting they don't like Downtown. They are almost two kinds of populations, depending on habits and behaviors," Libert continues. "That's the reason why we decided to open a second store in West Hollywood. At the same time, we realized sometimes these people have more potential and are ready to spend more money, but are also sometimes a little more conservative and classic than the people Downtown."

With all these projects and an ever-changing program of art, fashion and design that feeds off of spectators, one must wonder what is purpose of such an unwelcoming name. "For many years we were told not to go Downtown because it was a dangerous neighborhood and there was nothing to do there. And if you do, it's a mistake and you should turn around and go west immediately,"the co-founder says. "It's kind of sick French humor. You are told as a kid not to do something you feel so curious about it, you want to do it, you want to check it out and understand why you are forbidden."

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**luxurydefined**

BY CHRISTIE'S INTERNATIONAL REAL ESTATE

## 7 Creative Concept Stores in Fashion-Forward Cities

NOVEMBER 2017



Nicolas Libert and Emmanuel Renoird's multitasking concept store makes its home in Downtown Los Angeles's Beaux Arts-style PacMutual Building, blurring the distinction between commercial gallery and retail space. Originally targeted to the men's luxury market, now the offering includes special editions and collaborations, such as a collection of borosilicate glassware made with Fabrica, and exhibitions, including work by Arik Levy and Guillaume Bardet. The men's clothing selection is mainly the fruits of trips to Paris Fashion Week—including Belgian designer Walter van Beirendonck's colorful avant-garde pieces. There's also a range of stylish books, fragrances by Maison Francis Kurkdjian, Aedle headphones, and sunglasses by Fakoshima.

<https://www.christiesrealestate.com/blog/7-creative-concept-stores-in-fashion-forward-cities/>

# PLEASE DO NOT ENTER - IN THE PRESS -



THE VISIBLE COLLECTION

## “Boutique Ephémère”: the surreal installation of Sebastien Leon March 15, 2017



From March 15 to May 3rd 2017, Please Do Not Enter's “Boutique Ephémère” will infuse a downtown Los Angeles twist to the West Hollywood landscape, through a bold graphic, musical and architectural installation by French LA-based artist Sébastien Léon, bringing a new sense of place to the iconic Melrose Avenue building.

Léon's intervention starts with the wrapping of both the entire facade and the two adjacent billboards, with his signature line art in bright pink. One of the billboards features the provoca-

tive statement, “Hey B\*tch I'm From Downtown”, as an affirmation about the blossoming renaissance of the Downtown art and fashion scene, and the geographic origin of Please Do Not Enter. The installation continues with a multi-channel sound installation that the artist composed in collaboration with sound designer Machine Head.

The duo transforms the wood ceiling of the boutique into a soundboard, playing a cinematic soundscape inhabited by squeaking planks and flamenco steps. Léon adds a final touch by bathing the whole interior of the boutique with bright pink LED lighting, offering a vivid impression to both visitors and passersby. Sébastien Léon's work tests the physicality and sound of space and time in musical sculptures that echo in our fingers, paintings that insist on altered dimensions, and experiential interiors that transport us to timeless territories. Sébastien is also the founder of experiential studio Formavision, and the lead designer of Atelier d'Amis.

Please Do Not Enter is a one-of-a-kind curated store in the heart of Downtown Los Angeles. This unique space features an eclectic array of exclusive timeless contemporary pieces, including contemporary art, design, high fashion, and luxury accessories. All of the pieces are carefully selected and curated, most of them being one-offs or part of limited editions.

## PLEASE DO NOT ENTER - IN THE PRESS -



### Why this hip downtown L.A. Retailer's message is 'Please Do Not Enter'

By Charlie Carballo, July 2017



Curious types will find it hard to stay away from a place named Please Do Not Enter, and that's exactly the kind of response the edgy L.A. luxury boutique expects. Now in its third year, the concept store is a reflection of the city's evolving downtown — an emerging epicenter of the fashion, arts and design scenes. “The full name is Please Do Not Enter Downtown Los Angeles — and that's what you've been told for 50 years, that Downtown is dangerous, it's a ghost city and there's nothing to do there,” said co-founder Nicolas Libert. “There are people who still believe that.”

With a background in real estate and a passion for art, Libert relocated from France to launch the shop with his partner, Emmanuel Renoird. The boutique began as a by-appointment-only space that presented men's footwear and apparel from international designers, and last year the duo formally expanded into women's collections as well as accessories.

Within the shop, avant-garde sculptural home decor items are sold alongside frog-skin purses, silicone scarves and silk-thread shoes adorned with embroidered eyes. “We built the store like a private collection, like being in your home,” Libert explained. “In your home, you don't have a room dedicated to fashion, a room dedicated to art and a third room dedicated to design — you mix everything.”

Libert added that this strategy aligns with the current consumer preference for experiential shopping.

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“There’s not a lot of foot traffic in Los Angeles and it’s always an issue for retailers because people are driving more than walking. So you have to make things different,” he said. “That’s why we build those collections.”

The owners find new designers on the trade show and fashion week circuits, and Libert maintains relationships with labels he’s followed for years. Store exclusives include styles by Italian label Lucio Vanotti, and French designer Celeste Mogado’s silk embroidered pumps are available for special orders. “If you want a pair, you have to wait three months,” Libert said.

Without disclosing specific financial details, he noted that the store’s art pieces are the bigger revenue drivers. “But in terms of units, we sell as much art as fashion.”

And Please Do Not Enter has been in growth mode. In May, the retailer debuted a pop-up on Melrose Avenue (featuring a cheeky message on the exterior for its neighbors: “Hey B\*tch I’m From Downtown”), and in June, a temporary store launched at the W in Washington, D.C.

The boutique courts new customers — and scores buzz — by hosting special events, launches and parties. Sometimes it even collaborates on unexpected publicity opportunities, such as in 2015 when Libert partnered with French artist Vincent Lamouroux on a public installation that turned Silver Lake’s abandoned Sunset Pacific Hotel all-white — even the palm trees.

“It went viral on social media, and that was good because the only sign we put on the motel was ‘Please Do Not Enter,’” Libert recalled. “It’s a different way to do PR instead of buying an ad.”

<https://footwearnews.com/2017/business/retail/please-do-not-enter-boutique-downtown-los-angeles-399076/>

## PLEASE DO NOT ENTER - IN THE PRESS -

**Artribune**  
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Please Do Not Enter - Los Angeles  
JANUARY 2017



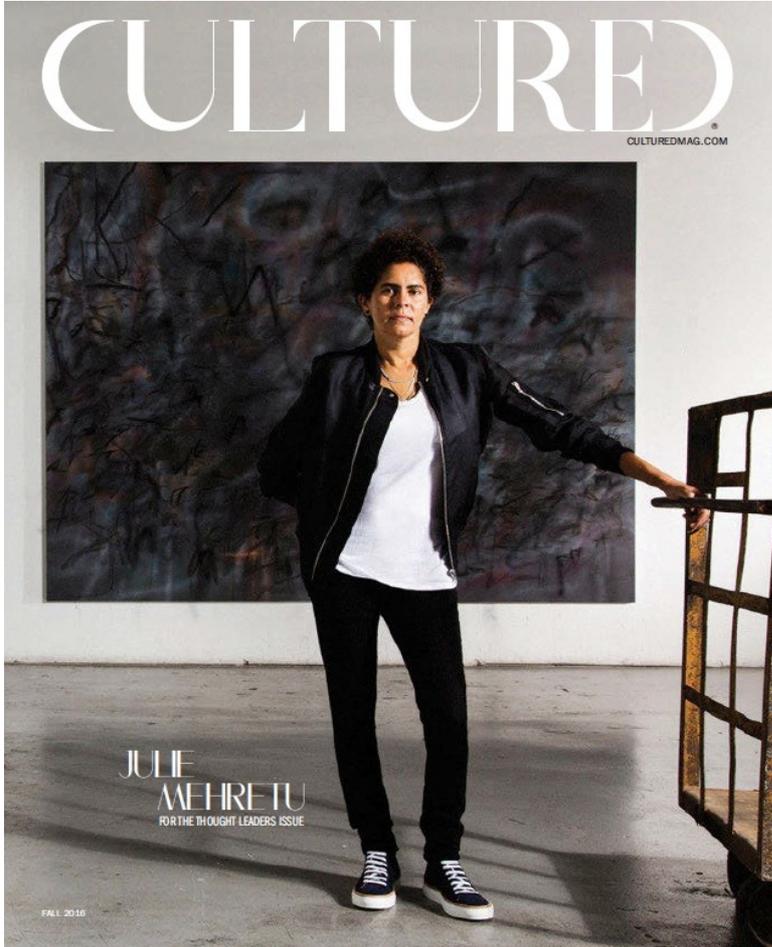
Nel 2014, a Los Angeles, a qualche centinaia di metri dal pier di Santa Monica e dalla notissima Promenade, apre Please do not enter. Uno spazio privato, dedicato allo shopping ma lontano dalla strada. Un osservatorio a picco sul centro del più antico di Los Angeles, all'ultimo piano del PacMutua Building, al 523 West 6th Street. Please do not enter non si presenta come una galleria e nemmeno come un negozio al dettaglio, ma come una destinazione, una sintesi riformulata di entrambe le tipologie: a progressive men's luxury retail and exhibition space.

Nicolas Libert ed Emmanuel Renoird, entrambi di origini francesi – rispettivamente il proprietario di un'agenzia immobiliare d'élite e un noto interior designer – hanno predisposto un rifugio, un attico in cui la luce invadente di Santa Monica filtra con cautela e si posa esattamente sull'articolo perfetto. Un luogo in cui la vendita diventa un gesto non obbligatorio ma obbligatoriamente compulsivo, un atto per salvare, per proteggere ogni cosa dall'imperdonabile appropriazione altrui.

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CULTURED MAGAZINE

FALL 2016



A longtime public eyesore, the Los Angeles River will soon be getting a major facelift as the result of a controversial redevelopment plan led by Frank Gehry in cooperation with the city. But before the beautiful new buildings and beautiful new people drive out the old, experimental artist **Frédéric Gautier** has taken up residency in the historic riverbank community of Frogtown. "Everything is already there in the water, on the shores, under the bridges: the traces, the flow, the light, the sound and color," Gautier said before embarking on his site-specific work, *Eat the River*, featuring 100 assemblages and sculptures derived from his travels along the waterway. At downtown Los Angeles' Please Do Not Enter, beginning September 21. **PLEASEDONOTENTER.COM**

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# FLAUNT

## FREDERICK GAUTIER, A FRENCH ARTIST PLUNDERS THE L.A. RIVER

BY DENNIS ROYAL, SEPTEMBER 21, 2016



PHOTOGRAPHY BY CAITLIN G. DENNIS

Were a list of the great metropolitan rivers assembled—the Seine, the Ganges, the Thames, the Danube, the Tigris, the Yangtze, the Nile—the L.A. river, a winding concrete trough, more resemblant of the world’s largest gutter than any picturesque, tree-lined tributary, would be unlikely to make the cut.

But for French artist Frédéric Gautier, the L.A. river is the inspirational well-spring for his new project *Eat The River*—a two month residency for L.A.’s *Please Do Not Enter* gallery. “Can you imagine the Indians lived here,” he remarked, his eyes taking in a long sweep of mostly dried out concrete during a tour of the riverside next to his studio in Frogtown, “and they built L.A. here, and now the river is like exactly the opposite. It’s going to change, it’s changing now.”

Gautier will create 100 unique ceramic objects that will emerge from his interactions with the river, be they aesthetic, historical, or experiential. “Lots of garbage has been put in the river,” he says looking down on it, “you have a lot of homeless people, like thousands of them. But it’s also a place now for people to live, to go to fish, to go bicycling.”

Last year Gautier undertook a similar project on the Seine in Paris, whilst residing aboard a boat converted by the great Le Corbusier. There he similarly made 100 objects: teapots out of concrete, inspired by Bauhaus and brutalist design.

“I’ve been coming to L.A. for 25 years working in the movie industry,” Gautier explains with enthusiasm, pointing out his path along the river, “But now I’m a landscape designer working on ceramic, and so for me it’s different to approach L.A. by the river, going south to north, crossing all the different cities of L.A.”

“Eat the River’ Project by Frederick Gautier FCK at [PLEASE DO NOT ENTER](#) Downtown Los Angeles

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MODERN LUXURY

# Angeleno

A RIVER RUNS THROUGH IT

BY ABIGAIL STONE, SEPTEMBER, 2016



SOCIETY & CULTURE  
art

EVEN FLOW  
Artist Frédéric Gautier's *Eat the River* exhibition will consist of videos, photographs and 100 ceramic objects cast from the L.A. River's diverse landscape.

## A River Runs THROUGH IT

The possibilities inherent in the Los Angeles River's vibrant future provide inspiration for *Eat the River*, French artist Frédéric Gautier's latest project.

By Abigail Stone // Photography by Cameron Gardner

When visualizing the landscape of Los Angeles, seascapes and hillsides usually come to mind. So French artist Frédéric Gautier was understandably puzzled when his American gallery, downtown's Please Do Not Enter, suggested he visit L.A. for a project centered around the L.A. River. His preconceived image of the waterway, culled from music videos and movies like *Chinatown*, *Drive* and *Grease*, was of a concrete culvert, dusty and devoid of life. "I knew of the L.A. River from movies, but I'd never seen it in person, despite many visits to Los Angeles, because I'd never had any reason to go there. When I saw it, I was just amazed."

The artist, who trained as a landscape designer before segueing into ceramics, found himself excited by the setting's possibilities. "When I first saw the river, it sparked the idea of working on a project that dovetailed with my interest in creating ceramic objects, tools for making and serving food, and, in a larger sense, for offering nourishment." With a studio in Frogtown as his base, Gautier has mined the area for materials, creating a series of 100 pieces, ranging from bowls to plates to containers, that will be presented at Please Do Not Enter later this month. The simple brutalist concrete forms are modern, timeless and compellingly tactile.

Gautier's celebration of the river's hidden treasures and its capacity for nurturing life comes at a time when Los Angeles is turning its eye toward its original water source. The region's rapid growth has pushed the city eastward, reclaiming former industrial areas alongside the river's banks for housing and recreation, instigating both artistic projects and rapid urban renewal. Landscape architect Mia Lehrer of Mia Lehrer & Associates—who was a key author of the 2007 Angeles River Revitalization Master Plan and who has long been an advocate for the area's development—sees the explosion of interest as stemming from "the combination of environmental issues, laws, climate change [and] the drought." Her vision imagines a vital waterfront teeming with life, bike paths, parks, solar energy plants, cafes and museums. Gautier agrees. "When you go to this place, it's just fantastic to imagine all the things that are born from it. This archeological survey will help to elevate this location and provide a personal perspective on the landscape of the river."

As Noah Cross told Jake Gittes in *Chinatown*, "Either you bring the water to L.A. or you bring L.A. to the water." The water's already here—let's celebrate it. *Sept. 21-Oct. 22, 549 S. Olive St., L.A., 213.263.0037, [pleasedonotenter.com](http://pleasedonotenter.com)*

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ANGELENO SEPT. 2016

PLEASE DO NOT ENTER  
- IN THE PRESS -

# Los Angeles Times

BY DEBORAH VANKIN, AUGUST 10, 2016



Artist Frédéric Gautier in his studio by the L.A. River. (Deborah Vankin / Los Angeles Times)

Frédéric Gautier is hungry — for art-making, for urban exploration and, most of all, for the landscape of L.A. The French experimental artist has started a two-month examination of the L.A. River from his studio on the bike path in Frogtown — a project that he describes as an “intervention” into the river’s history and terrain.

Throughout August and most of September, Gautier, who arrived from Paris two weeks ago, will scour the 51-mile river bed on foot and by bike, searching for discarded objects as well as “traces, cracks, holes and imprints” in the concrete. The “excavation” will produce a site-specific body of work, “Eat the River,” consisting of 100 clay utilitarian objects, such as plates, vases and coffee pots, that reflect what the artist found.

“I like landscapes, and this is a huge landscape in L.A.,” Gautier says of why he was drawn to the L.A. River. “I like graphic things and the fact that it’s very straight. And I like, very much, concrete — it’s an amazing thing to create objects and landscapes [from]. Also, the L.A. River, it’s coursing the entire landscape of L.A., it’s crossing all the social [boundaries], all the people living here. And water is essential in life.”

The works will be exhibited at the downtown L.A. gallery-boutique Please Do Not Enter, which organized the project. Last year, it staged artist Vincent Lamouroux’s “Projection,” bathing Hollywood’s Sunset Pacific Motel in a snowy white lime wash.

Gautier said that after working in France’s movie industry for 20 years, he attended

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École Nationale Supérieure du Paysage, the landscape design school in Versailles and became a landscape designer. "Eat the River" will be less of an architectural spectacle and more environmentally focused.



Coffee Pots by Frederick Gautier for "Eat the River" 2016. (Photo by Lila Torqueo, Courtesy Please Do Not Enter.)

"The river is the place where the city was born," says Gautier. "So we need to start to take care of the river, to save the water. To do that is to take care of L.A."

Movie scenes shot around the L.A. River informed his affection for the place, he says, citing "Drive," "Terminator" and "Grease" as examples. "There's not just one L.A. River, but so many little parts, and they are all so different. It's like the backstage of the city."

For "Eat the River," Gautier wanders the river in early mornings and at night, taking silicon rubbings of textures in the river bed, then creating molds he fills with a mix of clay and cement. His glazes, which he prepared in France, are a glossy palette of mossy and clear greens, as well as sand and fuel hues. Found objects — most recently, a DVD and a broken electronic key — inform the works as well.

"They're archeological elements I find on the floor," he says. "They talk about the people of the city, of man, of living here. I found so many things coming from cars. Cars are talking about highways. The river is talking about L.A."

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# AUTRE

SCARING AWAY THE DEMONS: AN INTERVIEW WITH FASHION DESIGNER AND  
ARTIST CHRISTOPHE COPPENS

TEXT BY KEELY SHINNER

INTERVIEW BY MAXWELL KUPPER MAY 18, 2016



One might expect someone with the credentials of Christophe Coppens – internationally acclaimed avant garde fashion designer, official milliner for the Belgian Royal Family, former theatre actor and director, burgeoning artist – to be radically unapproachable. Instead, Coppens shakes your hand warmly, orders iced tea at an outdoor café, talks about his love for cheap avocado toast and the 20s style bungalows in Silverlake. Perhaps this is why Coppens jumped the brutal, fast-paced, capitalist boat of the fashion indus-

try circuit five years ago, abandoning his label to pursue art.

A lot of other designers have recently jumped the same ship, and have actually found refuge in Los Angeles – namely Hedi Slimane, who left Saint Laurent after an incendiary three years at the helm of the label. But there is something more to Coppens, underneath the surface of his accomplishments, even his openness. As we discuss his oscillations between different worlds, pieces from his newest exhibition, “50 Masks: Made In America,” twirl on mechanized pirouettes in the gallery window, the likes of which include: the American flag stitched into a terrifying ape mask, displaying its sharp teeth (“Trump Mask”); a mask made from a plastic bag filled with red and blue prescription pills (“Refill Mask”). The masks explore the many faces of the American cancer – mass food production, erasure of Native Americans, the oppression of women. All the while, a macabre a cappella version of: “It’s a Small World” plays on the loudspeaker. It is clear that Coppens isn’t in the art business as merely a cop-out of the fashion world. Coppens calls leaving the design industry “my freedom.” This does not just mean freedom from obligations, investors, and employees. Through art, Coppens has room to be truly controversial and avant garde, to talk about the things he wants to talk about, to make good work.

*Christophe Coppens "50 Masks Made In America" will be on view until July 16, 2016 at Please Do Not Enter, 549 s. Oliver Street, Los Angeles.*

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- IN THE PRESS -



**CHRISTOPHE COPPENS PRESENTS 50 MASKS MADE IN AMERICA**

BY RAY HU, MAY 18, 2016



With his highly theatrical approach to couture, Christophe Coppens presented his first couture accessories collection a decade ago, but his practice goes back for nearly a quarter of a century by now. Widely regarded as one of the most important milliners of his generation, the Belgian artist celebrated 20 years in the industry with an exhibition, auction, and book in 2011–12, and subsequently relocated to Los Angeles to focus on art. Now, three years later, Please Do Not Enter gallery is pleased to present Coppens' first show in his new hometown: "50 Masks Made in America". The exhibition reflects his perspective on the current state of American culture from the perspective of a European expat. A theater director by training, Coppens has long taken an interdisciplinary approach to his practice, and in keeping with his craft, each of the masks is made by hand.

**"50 Masks Made in America" will be on view at Please Do Not Enter until 16 July.**

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- IN THE PRESS -

**domus**

**FABRICA: DA VETRO**

**SEVEN DESIGNERS FROM FABRICA WILL SHOW IN LOS ANGELES – AT PLEASE DO NOT ENTER – A COLLECTION OF GLASS OBJECTS THAT CONVEY ALLUSIONS TO HUMAN GESTURES, POSTURES AND SCALE.**

IN NEWS, NOVEMBER 2, 2015



Fabrica created for Los Angeles-store Please Do Not Enter a collection of 22 pieces, designed by seven young, international designers participating in Italian communication research center's cross-disciplinary design residency.

The pieces convert allusions to human gestures, postures and scale into a series of playfully poetic, utilitarian objects. In the collection, vases, carafes, domes and containers explore useable design as a social language, often playing with balance

and expectation. Entirely made by hand in Italy by the glass blower Massimo Lunardon, each individual piece is numbered and produced in a limited edition of 30.

The Da Vetro collaboration, began in April 2014, fuses rare craftsmanship with a strong, contemporary aesthetic. It also reveals the at times indistinguishable frontier between usable design and art.

November 11 – December 5, 2015

Preview and Reception November 11, 6.00-9.00 pm

Fabrica: Da Vetro

Please Do Not Enter

549 S, Olive Street, Los Angeles

## PLEASE DO NOT ENTER - IN THE PRESS -

**THE**  
*Hollywood*  
**REPORTER**

### HOW LADY GAGA ENDED UP WITH ARIK LEVY'S SCULPTURES IN HER 'AMERICAN HORROR STORY: HOTEL' LAIR

BY MAXWELL WILLIAMS, OCTOBER 13, 2015



"The biggest galleries don't see the opportunity in TV," says show writer Ned Martel, who found the Israeli sculptor's mirrored works at DTLA's Please Do Not Enter.

By the time Arik Levy's curvaceous, mirrored sculptures appear in *The Countess*' (Lady Gaga) hotel suite lair on the premiere of FX's *American Horror Story: Hotel*, we already know that the "Monster" singer's character

is a bloodfeasting, well, monster that devours any and all guests daring to stay in the Hotel Cortez' room 64. What we don't know until this moment is that she's a connoisseur of art, sharing the same taste as the wealthy fashion designer Will Drake, who has just purchased the hotel, putting the ghouls and ghosts that haunt the place at risk of eviction.

During their introduction, Drake recognizes a curvilinear sculpture on a pedestal.

"Yes," says the Countess, "It's an Arik Levy, and it doesn't come with the building."

She then further intrigues Drake by mentioning that she owns a work by legendary artist James Turrell. Gaga herself is no stranger to fine art, having played a piano built by contemporary artist Terence Koh at the Grammys in 2010, hired Jeff Koons to create her *ARTPOP* album cover in 2013, and worked with Marina Abramovic on a series of peculiar videos.

*THR* spoke with Levy, an Israeli-born, Paris-based artist, by phone the day after the premiere. The show hasn't made it to TV yet in France, so Levy only has seen clips and pictures, but he is starting to wrap his head around the enormity of having his name dropped

by Gaga on the FX hit. "It was interesting to see myself at a distance of 10,000 kilometers," Levy said from his Paris studio

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Levy points out that it's striking not just to see his work on American TV, but also to see it in a setting outside a gallery altogether. "Many times, collectors are buying the work in the gallery, but I never get to see the work in their house," he said. "I see some, but not many, so when I saw the pieces on the set, suddenly I saw myself in a place that I've never been, with people I don't know. It gives the work another character, a different sound, and it dresses up, because of the reflection. The characters, the set, the ambience, the light were all reflected."

As for his polished work's role in the Countess's bloodletting, Levy was interested to see his work in a new context. "Mirrors have a magical part in any vampire films or stories," he said, "that you look into a certain moment, and you can either see or not see. It is the truthful moment."

*American Horror Story* staff writer Ned Martel, who along with fellow staff writer John Gray wrote the pieces into Gaga's domestic decor, said the singer "took it very seriously, but not in a self-serious way." He added that the work's mirrored quality provided just the right touch of horror for the *AHS* set. "You're entered into this world, because she has this environment that people want. You see what happens to the people that get lured in. Plus, the works are monumental, one piece is eight feet tall — it makes a big sculptural statement. Levy's works balance the old and the new, which is fitting, because The Countess has lived for 100 years, and she is as high-minded now as she was in her youth."

Four works in total are featured on the episode, including "RockStone," which is part of a series of mirror-polished stainless steel works, and "Solid Liquid," a blown glass reflective sculpture. Each of the four pieces were included in *Intimate Formations*, an exhibition Levy mounted at Downtown art gallery Please Do Not Enter over the summer with similar sculptures and neon works, as well as several wall-mounted paintings and prints.

It was there where *AHS* staff writer Martel and Gray first spied the Levy sculptures. *AHS* creator Ryan Murphy had tasked the two writers with bringing some Downtown Los Angeles art onto the show, which is set in an Art Deco hotel that very much resembles the Overlook Hotel from Stanley Kubrick's classic supernatural thriller, *The Shining*. (Watch the video below for a behind-the-scenes look at how Levy's work became part of the show.)

"John and I have been on a yearlong quest from when Ryan asked us about including art where Lady Gaga lived," said Martel, who oversaw art critics in his past job as the editor of the *Washington Post* style section. "The décor was going to be from a Deco moment from 100 years ago, but we wanted the art to brighten up the space, reflecting light and sending out light. The fact that Will Drake is a fashion designer shows the very real current migration of the creative class moving from New York to L.A. We wanted the art that is in The Countess'

penthouse to reveal the cutting edge. We went to the biggest galleries, museums, auction houses, and we even thought about contacting our collector friends. We worked closely with

the production designers, and we decided as a group that what was happening in the culture inspired us to include work that had light involved. Doug Aitken uses that kind of quality, you see it in Glenn Ligon's work, and Anish Kapoor's — huge names in contemporary art are expressing themselves in these kinds of avenues."

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But Martel ran into resistance when trying to source work from bigger galleries, which eventually led them to using work by Levy, a compromise that worked out better than they could have imagined. "The biggest galleries don't see the opportunity in TV," said Martel. "They are interested in protecting their artists, their clientele, and fostering their exclusive reputations. It's a bit absurd. So John and I started going to gallery openings Downtown, and looking at smaller galleries. Something smaller will be open to national exposure. But then we said, 'Let's just get what we want,' and we were able to find this work. It tells the story better than any of our [original] ideas."

Please Do Not Enter has a reputation for off-site projects, including French artist Vincent Lamouroux's "Projection," in which the artist whitewashed the Silver Lake hotel known as the Bates Motel (for its Hitchcockian appearance) with ecologically-safe limewash.

"One goal that we always had in mind was to bring art to people that never go to museums or galleries," says Nicolas Libert, who co-owns the gallery with Emmanuel Renoird. "It's hard to go into a gallery; people feel really shy. It's a closed small world. Why does this work with Arik's work? Arik is focusing on the interaction between the viewer and the piece. He likes people to interact with the pieces. Having interactions between the screen, and even the characters in the show, it was serving that."

Levy hopes that his work has more impact than the fleeting moment of screentime. "Of course, it's very special. But this feeling that I have will only be complete when I meet with [Gaga]," he says, half-jokingly. "It's an intimate moment; it's not just another part of the set. The chair or the table is just another part of the set, but my piece is part of her refecton, it's something that she'll take home with herself."

# PLEASE DO NOT ENTER - IN THE PRESS -

## MEN OF MYSTERY AT PLEASE DO NOT ENTER, TWO FRENCH EXPATS ARE ARTFULLY REDEFINING L.A.'S RETAIL LANDSCAPE

BY JANELLE ZARA, JUNE/JULY, 2015

# MEN OF MYSTERY

At Please Do Not Enter, two French expats are artfully redefining L.A.'s retail landscape.

BY JANELLE ZARA

**Please Do Not Enter**, despite its foreboding name, is a downtown Los Angeles boutique that invites clients to take their time exploring its array of wares. With the tagline "A smart collection for open-minded men," its stock is defined by its eclecticism: contemporary art and design, Peruvian fashion labels, leather accessories crafted from a specific invasive species of toad, all meticulously curated according to the tastes of two veteran art collectors.

"People spend hours here moving from one object to another," says Nicolas Libert, a specialist in art-related and high-end architectural real estate who, with interior designer Emmanuel Renoird, decamped from Paris a year-and-a-half ago with the specific mission of opening a hybrid retail-gallery space in burgeoning downtown L.A. Their vision was to establish a unique brand of luxury: pieces by emerging designers; quotidian objects elevated by a flare of eccentricity; items unlikely to be found anywhere else in L.A.

"Luxury for us is three things: rare, well-crafted and an experience," says Libert. "Rare means hard to find: you can find big names on Rodeo, but you can also find Gucci in every airport in the world." Please Do Not Enter's location, like its name, gives the shop an additional layer of mystery. Historic, business-oriented downtown L.A., a universe apart from the shopping mecca of Beverly Hills, captivated the couple's attention during their first visit there three years ago. "We were amazed by the architectural gems—it was kind of a dream," Libert says.

One year ago this April, he and Renoird installed their space on the top floor of the PacMutual building, an early 20th century L.A. landmark. In celebration of their venture's recent anniversary, they executed two grand gestures this spring. One was the move to a storefront on PacMutual's street level, a higher-profile location that made room to exhibit large-scale pieces, including a solo exhibition of works by Arik Levy that opened in May. The other was the monumental *Projection*, a commission in which French artist Vincent Lamouroux transformed a crumbling abandoned motel on Sunset Boulevard in April into a ghost, painting its entirety—surrounding billboard, palm trees and all—in white. Libert refers to the installation as their "big birthday cake."

The beguiling specter of *Projection* plays well with Libert and Renoird's fascination with the mysterious, a mood they have tried to implement from the beginning. Please Do Not Enter originally opened as an appointment-only shopping experience, which turned out to be short lived. "It was impossible to keep that appointment-only policy" as their clientele expanded, Libert says. The store now runs on normal business hours and with its new storefront, has higher visibility. But despite the business model having changed, the sentiments behind the ever-changing inventory stays the same. Whether Please Do Not Enter remains a secret or not, its clients, as Libert says, "never know what to expect."



To commemorate the one-year anniversary of Please Do Not Enter, artist Vincent Lamouroux created *Projection*, transforming an abandoned motel on Sunset Boulevard into an all-white ghost painting.

## PLEASE DO NOT ENTER - IN THE PRESS -

### The New York Times

#### A STYLISHLY SECRETIVE STORE FOR DESIGN-OBSSESSED MEN IN LOS ANGELES

IN STYLE, BY DEGEN PENER JUNE 19, 2015



Los Angeles — For much of the last year, the design-obsessed made their way to downtown, where they entered a 1920s-era Beaux-Arts building and rode the elevator to the 12th floor. There, a door sign read, confoundingly, “Please Do Not Enter,” but that is, in fact, the name of the store.

Geared mostly to men, Please Do Not Enter (which has now relocated) is the sort of experimental concept store more commonly found in Berlin or Paris. One can buy curated ob-

jects like Francis Kurkdjian scents, toadskin bags, English-made boxer shorts, contemporary photography, men's briefs printed with maps of France and DenisColomb gray cashmere hoodies.

But in another sign of Los Angeles’s emergence as a creative capital, stores that blur fashion boutique, bookstore and gallery are no longer unusual. Neither are stores with hidden locations.

The idea was to generate interest by “building this well-kept secret, trying to build desire in people’s minds and build a real destination because you are not supposed to go there,” said Nicolas Libert, 49, a real estate entrepreneur from Paris who opened the store last year with his life partner, Emmanuel Renoird, 44.

It seems to be working. In April, the pair produced and partly bankrolled one of the city’s most talked-about public art projects this year, Projection. For the installation, the French artist Vincent Lamouroux splashed every surface of a derelict motel at 4301 Sunset Boulevard in Silver Lake in blindingly white lime wash. Even the palm trees and adjoining billboard were coated.

Whiting out the motel (which is to be demolished to make way a mixed-use building) made it at once more absent and more present, and people by the thousands came to view it, turning it into a local Instagram sensation.

## PLEASE DO NOT ENTER - IN THE PRESS -

Then in May, the store relocated 12 floors down, to a street-level storefront in the same building, 549 South Olive Street, facing Pershing Square. Twice as large as before, the space has soaring ceilings and surfaces that alternate between polished and raw concrete. “We need more space for the art exhibitions,” Mr. Libert said.

The new store features its most rarefied item yet, something called an “immaterial sculpture.” It could also be called perfume, though with a conceptual twist. Created by the French artist Unglee, who is known for constructing fictions about his life, the perfume is named Tulipe Bleue and is said to be made from the blue tulip, a flower that does not exist.

At the opening night reception in April, a soundtrack by the French composer Fabrice Ravel-Chapuis played while guests ogled vitrines that held the \$185 perfume and a \$2,300 artist-edition in a blue-glass bottle. (The current exhibit features stainless steel sculptures by the Paris artist and designer Arik Levy.)

For all their *recherché* qualities, Mr. Renoird and his partner are decidedly warm and friendly. Loyal shoppers include Ed Patuto, the director of audience engagement at the Broad Art Foundation, who stops by regularly for items like hard-to-find Walter van Beirendonck men’s wear. “It’s not easy to stand out when you go out to art events all the time,” he said, “and they’ve really helped me with that.”

Neither owner has a retail background. Mr. Libert owns three real estate companies in Paris, and Mr. Renoird is an interior designer whose work has been published in Italian *Elle Décor* and *World of Interiors*. They are avid art collectors (Mr. Libert estimates their collection includes 1,500 contemporary works) and own a home with a 34-acre sculpture garden in the Normandy region of France.

The pair said that they were put off by Los Angeles when they first visited two decades ago. But gallery friends in Paris who represented Los Angeles artists kept telling them to give the city another chance.

They now live downtown in a new tower, the Emerson, within walking distance of the store and amid a small but growing group of French expat creatives including Philippe Vergne, the new director of the Museum of Contemporary Art, and the gallerist Francois Ghebaly.

“It’s a very energetic city right now,” Mr. Libert said of his adopted hometown. “There’s kind of a complete change in the perception of the city, not only in the art scene but in the design and fashion scene, and we felt we could really add something to that momentum.”

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## 6 REASONS TO SEE ARIK LEVY'S FIRST WEST COAST EXHIBITION AT PLEASE DO NOT ENTER

IN CULTURE, BY NATALIA BARR, JUNE 11, 2015



Please Do Not Enter turned to artist Arik Levy for its inaugural presentation this past month. Here's why you should head over to the luxury retailer and gallery to experience the installation first-hand.

There are a few reasons why art retailer and gallery, Please Do Not Enter, selected Israeli-bred multidisciplinary artist and designer Arik Levy to host its first exhibition in celebration of its new Downtown LA location.

Putting aside its sheer mass, *Intimate Formations* showcases 25 pieces in total, including three-dimensional works, wall-mounted pieces, and neon sculptures and paintings—all of which point to Levy's efforts to engage spectators through transformative, contemporary art, and his eagerness to showcase his industrial, otherworldly imagination.

From his portrayal of connectivity to the wide range of materials used throughout the collection, we list six reasons why you won't want to miss out.

### 1. It's An Exhibition of Firsts For All Parties

*Intimate Formations* will be Arik Levy's first West Coast solo exhibition, though before that, his work was part of a project at the Santa Monica Museum of Art, titled *Luminescence, between Fire & Ice*. This exhibit will also be Please Do Not Enter's first major installation at its recently-opened gallery space and store in Downtown LA.

### 2. Guess All the Materials Used Throughout the Collection

The pieces Levy used differ in scale and media—but that may not be obvious at first. Expect to find objects ranging from stainless steel and neon to wood and silvered glass. The beauty

is that they all maintain connective elements that form one cohesive theme of “genetic intimacy.”

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### **3. Expect to Be Visually, Emotionally, and Intellectually Engaged**

*Intimate Formations* explores the intersection between science and the natural and social worlds. The artist ultimately hopes to create more than just art and sculpture: He wants people to be thoughtful, hold conversation, and connect.

### **4. It's a Living Example of How the Environment Influences Artwork**

Levy takes his audience's points of view and his artwork's surroundings into consideration when he designs and creates. His large-scale works can be displayed both indoors and outdoors, absorbing or reflecting their surroundings, while constantly changing as a result of their locations.

### **5. Levy Commands Respect Around the World**

Levy has been involved in exhibitions and public commissions across Europe, and in Hong Kong and Tel Aviv, and holds various museum acquisitions and permanent public collections, which include the Museum of Modern Art in New York, the Seoul Arts Center in South Korea, and London's Victoria & Albert Museum. He has also been awarded several prestigious titles such as the JANUS award for Industry Design and Innovation in 2007, and most recently, the ELLE Decoration International Design Awards for Best Light Sculpture this year.

### **6. Please Do Not Enter is More Than Just a Gallery Space**

Outside the installations are an arrangement of contemporary art and design pieces, as well as high fashion and luxury accessories to purchase at Please Do Not Enter. If you enjoyed *Intimate Formations*, you can buy *Arik Levy: Art*, a book that introduces readers to all of Levy's art to date.

Arik Levy's *Intimate Formations* will be on display until July 11. *Please Do Not Enter*, 549 S. Olive St., Los Angeles

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# ARCHITECTURAL DIGEST

**PLEASE DO NOT ENTER DEBUTS ITS NEW LOS ANGELES GALLERY SPACE  
AN EXHIBITION OF WORK BY ARIK LEVY OPENS AT NICOLAS LIBERT AND EMMA-  
NUEL RENOIRD'S PLEASE DO NOT ENTER**

IN ART + EXHIBITIONS, BY MAYER RUS, APRIL 30, 2015

Nicolas Libert and Emmanuel Renoird have made quite a splash on the Los Angeles art-and-design scene in the past year. The intrepid Frenchmen are the founders of Please Do Not Enter, a gallery and shop that epitomizes the ethos of the curated retail movement, offering specially commissioned, unique, and limited-edition creations filtered through the lens of the owners' provocative, idiosyncratic sensibility.

Tonight, Libert and Renoird will christen their new street-level showroom and retail space in the heart of bustling downtown L.A. with an exhibition of work by Israeli-born, Paris-based multimedia artist Arik Levy. It is the first L.A. presentation of Levy's work since a 2010 project at the Santa Monica Museum of Art.

The show, "Intimate Formations," encompasses large-scale freestanding sculptures, wall-mounted pieces, paintings, and neon works. The seemingly far-flung mix is unified by Levy's signature approach to form and spatial manipulation, which encourages both rational and emotional engagement with the seductive objects he creates in a bewildering array of materials. The exhibition will be accompanied by the debut of a new monograph, *Arik Levy Art* (Black Dog Publishing, \$50), which provides a comprehensive survey of the artist's work to date.

*"Intimate Formations" runs through July 11 at Please Do Not Enter, 549 South Olive Street, Los Angeles; [pleasedonotenter.com](http://pleasedonotenter.com).*

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theguardian

**PAINTING THE TOWN: ARTIST WHITEWASHES LOS ANGELES MOTEL WITH SORDID HISTORY**

**VINCENT LAMOUREUX HAS PUT HIS BRUSH TO A BUILDING NICKNAMED THE BATES MOTEL – AND THE SURROUNDING PALM TREES – TURNING IT INTO A KIND OF ANTI-ATTRACTION**

IN ART AND DESIGN, BY JORDAN RIEFE, APRIL 30, 2015



Just east of Hollywood, along Sunset Boulevard, lies Silver Lake, a gentrified arts community where the movie business once thrived. There's the old Mack Sennett Studio a few blocks south of the Vista Theatre, a Spanish revival movie palace. And a short distance north is where DW Griffith built towering Babylonian movie sets for his 1916 film *Intolerance*. On the corner of Bates and Sunset sits the Sunset Pacific Motel, a dilapidated mid-century structure abandoned for 20 years. Its nickname, the Bates

Motel, comes from the street name, not Hitchcock's *Psycho*. But with its sordid past as a longtime mecca for drug dealers and the homeless (having yielded three dead bodies over the years), Hitch might have felt at home there.

Last week, that sordid past was erased by artist Vincent Lamouroux, who has recently white-washed the entire structure, including several towering fan palms surrounding it, for his site-specific piece *Projection*.

"It couldn't have been any other place," says the artist. "Because it is a motel, a place shared by a lot of people. And this type of architecture, international style, coupled with palm trees, the motel sign and the billboard as well, is a combination of the LA idea that we all have, the California dream."

With funding from partners Nicolas Libert and Emmanuel Renoird, Lamouroux and his team converged on the site with a wave of white lime wash for two weeks in April. After two years of planning and red tape wrangling, *Projection* was scheduled to open on 26 April, but the team awoke that morning to find much of their work washed away by the previous day's rain. Hours of panicked painting later, they were ready for a scheduled late-morning press event followed by an afternoon block party for the neighbourhood. *Projection* will be maintained for two weeks, and then abandoned. The environmentally safe wash will fade, and the community will reabsorb the building until developers raze the site later this year, making way for an apartment complex.

"Before it was the motel, and now it will be another thing," says Libert, who, with Renoird, runs *Please Do Not Enter*, an art and design store in downtown LA. "This is the transition of it, trying to erase it, just to get rid of all the colours, even getting rid of the shape. If you see it against a grey sky, it's almost a white canvas. You couldn't even feel the architecture itself."

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The Bates Motel has been a mecca for street artists like Shepard Fairey, who has a gallery in nearby Echo Park and whose Obey faces are ubiquitous in the neighbourhood. Lamouroux is fine with the fact that Projection will no doubt become a fresh canvas for street artists in a few weeks; he is enjoying the calm amid his white palace while he can.

“The fact that it is blank and it looks kind of unfinished – you can project any type of desires,” he says, noting the Rorschach quality to the piece. “If you’re a street artist, then you would have a place that could become the hall of fame for street artists. But if you’re an architecture lover, you can bring and project a lot of stories, a lot of ideas and put your imagination to work.”

Lamouroux first discovered the building in 2000, when he was an exchange student from France, studying at LA’s Otis college of art and design. In the decade that followed, each time he returned to the city he found the Bates Motel still standing, derelict and abandoned. He knew he would do something with it some day, but in the meantime he was experimenting with minimalist pieces that elevate the viewer, like Heliscope, a spiral staircase leading nowhere, or works like Sol.06, a wavy floor that visually and physically engages the viewer.

Projection acts as an aesthetic pause on a boulevard of billboards vying for drivers’ attention. “But in this wish to be different, in fact it’s just the opposite,” Libert says. “It’s the most obvious thing you can see on Sunset.”

During the time spent prepping the site, the team was visited by people taking selfies, fashion shoots, and others “projecting” on the work in a positive way. The local Jewish community center allowed them to use their space for an opening-night party, and the Vietnamese noodle restaurant down the street provided free lunches, while many others offered in-kind services.

“The making of this piece is an experimental project. It’s sort of an amateur way to do things,” observes Lamouroux, who feels a responsibility to the community that his given Projection so much support. “And I love this idea because ‘amateur’ comes from ‘amour’, which means love. An amateur is someone who does things with love.”

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# ARCHITECTURAL DIGEST

**A SEEDY FORMER MOTEL IN L.A. FINDS A NEW LIFE—IN THE AFTERLIFE**

**A GHOSTLY APPARITION OF INSTALLATION ART POSSESSES A SUNSET BOULEVARD MOTEL**

IN ART + EXHIBITIONS, BY JANELLE ZARA, MARCH 31, 2015



Even among the bright graffiti, billboards, and neon lights of Sunset Boulevard, the derelict, crumbling Sunset Pacific Motel—locally known as the Bates Motel—outshines them all. Its walls, floors, roof, and surrounding palms were recently doused in white, creating a strikingly ghostly contrast against the bright blue sky.

A closer view of the billboard and second level of the motel, with a painted palm tree behind it.

Using several coats of eco-friendly limewash, Paris-based sculptor and installation artist Vincent Lamouroux, in collaboration with the downtown Los Angeles gallery Please Do Not Enter, transformed the condemned motel into a work of art called *Projection*, which will stand—and naturally fade over time—until the building is ultimately demolished at an unspecified date. Lamouroux had previously applied this whitewashing technique to trees in Paris's Parc des Buttes-Chaumont and the French open-air contemporary art space Vent des Forêts, but the Bates Motel, vacant for nearly two decades, had caught his eye much earlier.

"I discovered this place 15 years ago in passing," says Lamouroux, who was part of an exchange at L.A.'s Otis College of Art and Design at the time. He became fascinated. "I had heard stories about this place. Difficult stories. Murders."

Violence, drug use, and prostitution led the city to shut the motel down in the late 1990s. After a year of negotiations with officials, and over a week's worth of lime applications, the now-whitewashed building is a specter of the neighborhood's seedier former life, predating the arrival of Sunset Boulevard's hip cafés and vintage boutiques. It's an impressive transformation that marks the motel's final celebration as it crosses into the afterlife.

*Vincent Lamouroux's Projection opens April 26 at 4301 Sunset Boulevard in Los Angeles; [pleasedonotenter.com/art-vincent-lamouroux.html](http://pleasedonotenter.com/art-vincent-lamouroux.html)*

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# KOET

### REIMAGINING SILVER LAKE'S 'BATES MOTEL'

BY SHELLEY LEOPOLD, APRIL 23, 2015



Silver Lake's Sunset Pacific Motel has a dark and storied past. The course of its history changes this week with the opening of Vincent Lamouroux's new site specific reinvention, "Projection," where the artist has whitewashed the entire plot including the palm trees and the adjoining billboard. Officially opening to the public this Sunday, April 26, the abandoned building formerly nicknamed the Bates Motel, is revived as an art piece, shortly before its final bow at the end of the year when it is bulldozed to become a new mixed use development.

"I found it 15 years ago," explained Lamouroux. "I was an art student and quite interested in the possibility of maybe one day doing something here. I came back with the idea for this project two years ago. The building had lost its capacity to affect people, so with this piece, the purpose was to re-affect all the passers-by in a positive way. It works very well because as a motel, it's really a shared space."

The once quaint mid-century modern motor lodge, with colorful tile mosaics, a sparkling pool and a welcoming googie-style sign with atomic antennae, fell into ruin as the victim of an inattentive owner, a lawyer who refused to address overwhelming, declining sanitary conditions and code violations. No longer desirable for low-key honeymooners or European travelers, drugs, prostitution, and murder moved in. The city soon cited it as one of Los Angeles' most dangerous spots. Authorities finally answered the neighbors' outcry and ordered it closed as a nuisance property in 2002. As late as 2006, most of the original furnishings remained, as if the lingering squatters had just turned off their TVs and walked away.

Since then, the Sunset Pacific has been an obsession with L.A.'s creative types, serving as a blank canvas for notable street artists like Shepard Fairey, Invader, MearOne and Phantom. There have been raucous secret art parties in the rooms and even some web content creation, the most memorable being an inventive audio visual series for the accessories company Incase, called "Room 205." Bands like OFF!, Austra and the Soft Moon played short sets in the closet sized room to an audience of ghosts, videos that can still be seen on

YouTube. However, Lamouroux's concept raises the bar, and with his simple stroke of a lime based white wash, removes the blight and establishes an icon. "Projection" is his representa-

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tion for what is perceived as the Californian dream. What it is, what it will become, what it once was.

"We really fell in love with the project as we did with Los Angeles," says Nicolas Libert, co-founder of the art gallery/retailer Please Do Not Enter, who spearheaded the installation. "For us, being French, it's almost like a dream. We are holding dreams in one single location. We have the palm trees, we have the billboard, we have the address, and you have this iconic architecture. More than that, you have the nickname, the Bates Motel, which of course is a reference to the industry which is so important here. How could you expect so much (symbolism) in one single space?"

On a clear day, the stark, all-white landscape against our saturated blue sky, may remind art enthusiasts of what inspired local legends Ed Ruscha's architectural compositions or John Baldessari to erase his focal point. The organizers of Lamouroux's installation worry that it looks too much like the color copy rendering sent out months ago. The unforgiving white lime renders what was once a 3-D, roach infested nightmare into a super flat, ethereal cloud, on which, people can project their own ideas. The team estimates that about 100 people a day have stopped by to take photos of the work in progress. Its hashtag, #projectionla, is trending on social media and local tv news crews are hovering. However, with the creation of such an attention getting photo opportunity, it is not mere coincidence that the installation will be unveiled in time for Paris Photo LA, the groundbreaking french art fair at Paramount on May 1-3. Yet, the team has worked hard to ensure that this is not a commercial venture, working with the nonprofit Creative Migration to design workshops and school programs to take place in the community around the building during its two week run. In turn, the project has gained support from the Mayors office, the neighborhood council, the developer and even the billboard company, which, after some convincing, moved its advertising to make way for paint.

What is going to happen as the installation is officially unveiled? It will be very much celebrated as a family friendly "meeting point" for the community to interact and share the moment, but the building itself, in the interest of safety will remain closed. And in two weeks, as the facade washes away, the building transforms once again, before its gone.

"By trying to erase (the motel), it's become so obvious, so strong, so evident, and now, people don't see the billboard, or the sign, or the rest of Sunset anymore, they've just come to see this special place," Libert exclaims. "The California dream has value. The Californian people have value. Vincent couldn't have done this in Paris, or anywhere else. It's such a powerful idea here, on this special location. This is the best gift we could bring with us. Just as Vincent is, we're big fans of Los Angeles. And that's the reason why we moved here, because we fell in love. And we fell in love with the dream, but also the reality. This is a happy day."

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The logo for The Hollywood Reporter, featuring the word "Hollywood" in a large, white, serif font with "THE" in a smaller font above it, and "REPORTER" in a smaller, white, sans-serif font below it, all set against a red rectangular background.

**"BATES MOTEL" WHITEWASH ART PROJECT NEARS END**

BY JORDAN RIEFE, JULY 5, 2015

For the past two weeks, the derelict motel — actual name: the Sunset Pacific — has been the site of French artist Vincent Lamouroux's 'Projection'. If you've driven down Sunset Boulevard through Silver Lake recently, you may have noticed the old Sunset Pacific Motel — nicknamed the "Bates Motel" by locals — just south of Fountain Avenue has been whitewashed. The place has been an eyesore for 20 years, a hub for drug dealers and other criminals, and an occasional haven for the homeless, yielding three dead bodies over time.

To the unobservant, the site looks like it's being prepped for a paint job, but the towering fan palms around it are also white, as is the billboard, the grass and everything else. It is not the work of Home Depot, but instead a work of French artist Vincent Lamouroux entitled *Projection*. In April, he and his crew spent two weeks preparing the site and have been maintaining its environmentally safe lime wash coat ever since. In the coming days, they will pack their bags and move on, leaving the Bates to lapse into its former state before being bulldozed to make way for a mixed-use apartment and retail complex.

"Talking about *Projection* refers to an idea of desire," Lamouroux tells *The Hollywood Reporter* as he takes a break in his work. In his sunglasses and white sports shirt, he seems forever speckled in lime wash. "I like the idea that it is very blank, and it looks kind of unfinished. You can project any type of desires."

As an exchange student at the Otis College of Art Design in 2000, Lamouroux frequently drove past the site and became fascinated with the dilapidated structure. He knew at the time he would one day do something with it.

"Vincent tries to give back the motel to the neighborhood so they can really express whatever it is they have in mind," says Nicolas Libert, who, along with partner Emmanuel Renoird, funded the project through their art and design store, Please Do Not Enter. "That's really what's happening when you see Instagram and social media. People are using it for a number of purposes," he says about the numerous fashion shoots and selfies that have used the all-white motel as a backdrop in the weeks since the project began.

In 2012, Lamouroux filled the floor of Paris' Abby Maubuisson with what looked like mounds of sand. Part of the point was to illustrate the principle of negative entropy, whereby an entity devolves to a pristine state that represents its quintessence. In some cases, it might be a fossil. For the stonemason Abby, which dates back to 1241, it's sand. And for the Bates Motel, it's *Projection*.

"If you see it against a gray sky, it's almost a white canvas," says Libert. "You couldn't even feel the architecture. It's really surprising how it plays with the light." On a sunny day, *Projection* stands in striking contrast to the dark blue sky. It also offers an aesthetic respite between the numerous billboards and advertisements along the boulevard that scream for drivers' attention. Lamouroux's own projections on the motel represent an outsider's perspective. "This type of architecture, international style coupled with palm trees, the motel sign and the billboard as well, probably this is a combination of the L.A. idea that we all have, the California dream," which is why he chose the Bates. "To me, it couldn't have been any other place. It's really site-specific for that reason."

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**PLEASE DO NOT ENTER OFFERS A UNIQUE FASHION/ART CONCEPT**

IN STYLE, FEATURED STORY BY ALLYSON REES, OCTOBER 2014 MEN'S ISSUE



Lifestyle as “couture” is the concept behind appointment-only fashion/art shop Please Do Not Enter.

Libert and Renoird set out to create an environment where they could share all the fashion, design, art, and objects they love—from tailored menswear by former Hermès artistic director Christophe Lemaire and butter-soft black leather sneakers from British brand Ciper to ceramics by Guillaume Bardet and stationery by 57-year-old Japanese brand Ito Bindery. “It’s a not a clothing store with a few candles and some books,” says Renoird.

Please Do Not Enter is open by appointment only, but not because it’s precious or elitist. In fact, it’s quite the opposite. Libert and Renoird believe that knowing a product’s backstory enhances the customer experience, and they want to take the time to tell guests—ranging from deep-pocketed art collectors to young design enthusiasts—about each piece’s provenance and craftsmanship.

“It’s a hidden place where you can discover things you can’t normally find in LA or California or even in the United States,” says Libert. “First you have to love the piece for its formal appearance... and then you have to enjoy the story!” 523 W. Sixth St., Ste. 1229, 213-263-0037

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# The New York Times

IN DOWNTOWN L.A., A STYLISH DESIGN GALLERY FOR SPECIAL GUYS

IN DESIGN, MEN'S FASHION BY BROOKE HODGE - JUNE 5, 2014



The puzzlingly named Please Do Not Enter is the newest intriguing venture to launch in downtown Los Angeles, that burgeoning mecca of all things cool and compelling. A cross between a gallery and a boutique, Please Do Not Enter offers a collection of contemporary goods that have been carefully curated by its French founders Nicolas Libert and Emmanuel Renoird for an audience of “progressive minds.” Both are art collectors with a special affection for design and architecture, and the space is like an extension of their lives.

Libert and Renoird moved to L.A. two years ago. “We saw all the architecture and the diverse crowd downtown and we felt that something exciting was happening,” explains Libert. “We wanted to create a new project and decided to gather all the things we love and live with ourselves in one place.” Please Do Not Enter is located in an airy space on the 12th floor of the 1921 Pacific Mutual Building, a Beaux-Arts gem across from Pershing Square.

“We wanted to avoid the traditional retail model of the ground-floor shop, but we also didn’t want to create a classic white cube gallery,” says Libert. “We decided to call our space Please Do Not Enter because we love the idea of a private collection we share only with beloved friends. As soon as you hear the warning implicit in the name, you want to know what it is and what you will find there. Naming a company with such an expression automatically provokes questions and it opens doors!”

The space’s wares — including sculpture and objects by Arik Levy and Guillaume Bardet, furniture by Elise Gabriel and Valentin Loellmann, leather goods by Gertrud & George, headphones by Aedle, perfume by Maison Francis Kurkdjian, photographs by Grégoire Cheneau, stationery from Japan’s Ito Bindery and quirky toys from the Danish brand Lucky Boy Sunday — are beautifully displayed in a setting designed by Renoird with fixtures that echo the building’s architecture. While Libert and Renoird have selected the goods with a sophisticated male consumer in mind (“the special guy,” as they like to say), women will find plenty to fill their shopping bags.

Parking in downtown L.A. can be challenging but shoppers shouldn’t be deterred. The building has its own garage, and if you cap off your excursion with a cocktail at Water Grill downstairs you’ll leave with a validation and the afterglow of a fabulous experience.

Please Do Not Enter is open seven days a week by appointment, 213-263-0037, 523 W. Sixth Street, Suite 1229, Los Angeles, [pleasedonotenter.com](http://pleasedonotenter.com).

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**PLEASE DO NOT ENTER  
FLAGSHIP**

549 S Olive Street  
Los Angeles, CA 90013  
T: 213.263.0037

Regular opening hours: Monday - Saturday 10am - 7pm

**PLEASE DO NOT ENTER  
/THE LAB/**

649 S Olive Street  
Los Angeles, CA 90014  
T: 323.818.0614

Regular opening hours: Monday - Thursday 9:30am - 8pm

Friday & Saturday 9am - 9pm

Sunday 9am - 3pm

FOR FURTHER INFORMATION, PLEASE CONTACT:

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